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ously and sweetly, shall make man's history in its entirety precious, because each sequent part thereof has had its unique if unrelated worth to specific individuals and social groups. Not to know but to believe, not to achieve but to strive, these are the watchwords which the Lord, summarizing the else disappointing story of the race, endeavors to inculcate.

Unluckily, the translator knows but little English. It is veritable agony to endure his unidiomatic diction and construction. As for his notions of English blank verse, they are the crudest possible. The last paragraph, however, of his preface speaks for itself and makes further comment unnecessary:

"All I know is, that if my ability as a translator of Hungarian into English would be in equal ratio with the love and the devotion with which I made the translation, I'd fear no criticism however severe and exacting. I assure the gentle reader I have done my work "*con amore*."

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TWO DRAMATIZATIONS FROM VERGIL. Arranged and translated into English verse by Frank Justus Miller. The University of Chicago Press.

Students of drama are already indebted to Professor Miller for his painstaking and well-edited translation of Seneca's Plays. The purpose of this effort to dramatize two episodes of the *Æneid* — *Dido*, namely and *The Fall of Troy* — is a wholly worthy one; and when considered from the point of view set forth in the preface — that is as a pedagogical expedient and not as literature, it deserves its meed of praise.

Unfortunately we cannot agree with Professor Miller's fundamental assumption that "the Epic is a drama on gigantic scale." Those parts of the story which would be likely to prove most effective in epic song would fail to impress us when dramatically presented, and the *scènes à faire* from the dramatists' point of view will be indicated merely, or taken for granted by the epic poet. From this it results naturally enough that Professor Miller's two little dramas are static beyond anything that Maeterlinck ventured upon; are mere "talk" and "back talk" without a vital *raison d'être* in the issuance thence of real action. The use besides of the iambic

hexameter makes the "talk" drag even more than the expressed thought or sentiment would warrant. To our mind of course Vergil would be better praised by original dramas on independent themes taken out of his immortal epic. The prolonged study, however of Seneca may have made such a thing impossible to Professor Miller.

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AMERICAN CHARITIES. By Amos G. Warner, Ph.D. New Edition revised and enlarged by Mary Roberts Coolidge. New York: Thos. Y. Crowell & Co.

This volume is one of a series set forth under the title of *Crowell's Library of Economics and Politics*. It presents in clear and attractive form a large mass of facts which are of the greatest concern to every public-minded citizen, as well as to those who are students of sociology and civics. These facts have to do with the causes of Poverty, Degeneration and Crime; they lie at the basis of the various problems connected with the socially dependent classes; they have their bearing upon the administration of Charities, both public and private, as well as upon methods of such administration. An invaluable manual, both for students of sociology and for those who are actively engaged in philanthropic effort.

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THE GREATER ENGLISH POETS OF THE NINETEENTH CENTURY. By William Morton Payne, LL.D. John Lane Co.

The twelve papers on the poets which Mr. Payne singles out as the greater and more significant of the nineteenth century, are of varying merit. Those in which he treats of Arnold, Swinburne, Rossetti and Morris, bear evidence of a fine personal enthusiasm that is not without infectious quality.

But the modern watchword "Literature for Life" is quite clearly understood by our critic as literature for philosophic instruction and moral suasion. The failure for instance to perceive any deep prophetic import in John Keats's great odes, would naturally explain his over-estimate of Alfred Tennyson's deliberately didactic verse. We sympathise with him strongly in his effort to readjust our perspective towards Browning, un-